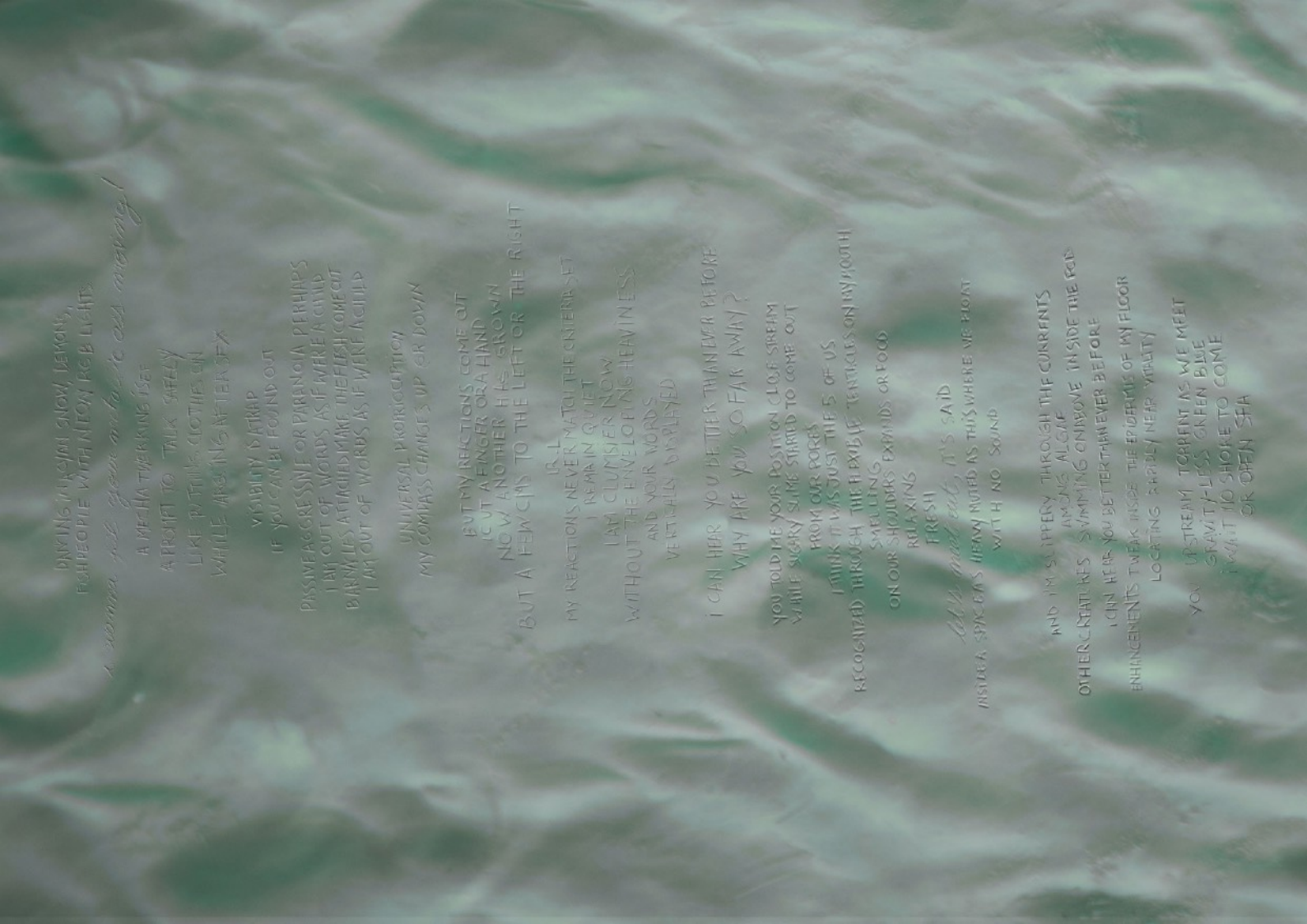


CARLA SOPHIE TAPPARO PORTFOLIO

Hiii <3

I am a transdisciplinary artist from Argentina currently based in Italy. I explore the merges and motions of perceived dichotomies, with a particular interest for the somatic experience, and the notion of the body as a biopolitical entity. I work mostly experimenting with sound, text and video that drift into installations and performances. Art is experiential knowledge. Intimacy and pleasure are at the core of my work.

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DRINKING PINKISH SNOW, DEMONS,
 FISH PEOPLE WITH NO FISH, NO LIGHT.
A woman, not your mother, not moving!
 A MECHA THERMOS ICE
 ABOUT TO TALK SILENTLY
 LIKE PUTTING CLOTHES ON
 WHILE ARGUING AFTER SPA
 VISIBILITY BATH
 IF YOU CAN BE FOUND OUT
 PASSIVE AGGRESSIVE OR PARANOIA, PERHAPS
 I AM OUT OF WORDS AS IF WERE A CUB
 BARKLES ATTACHES MAKE THE FISH COME OUT
 I AM OUT OF WORDS AS IF WERE ACID
 UNIVERSAL PROLOCUTION
 MY COMPASS CHANGES UP OR DOWN
 BUT MY REACTIONS COME OUT
 ICUT A FINGER OR A HAND
 NOW ANOTHER HRS. GROWN
 BUT A FEW CINS TO THE LEFT OR THE RIGHT
 IS...
 MY REACTIONS NEVER MATCH THE CIPHER SET
 I REMAIN QUIET
 I AM CLUMSIER NOW
 WITHOUT THE ENVELOPING HEAVINESS
 AND YOUR WORDS
 VERTICALLY UNPLEYED
 I CAN HEAR YOU BETTER THAN EVER BEFORE
 WHY ARE YOU SO FAR AWAY?
 YOU TOLD ME YOUR POSITION CLOSURE SIREN
 WHILE SILENT SLIME STARTED TO COME OUT
 FROM OUR PORES
 I THINK IT WAS JUST THE 5 OF US
 RECOGNIZED THROUGH THE FLEXIBLE TENTACLES ON MY MOUTH
 SMELLING
 ON OUR SHOULDERS EXPANDS OR FOOD
 RELAXING
 FRESH
Let's make love, it's said
 INSIDE A SPICE BAGS HEAVY NOTED AS THIS WHERE WE FLOAT
 WITH NO SOUND
 AND I'M SLIPPERY THROUGH THE CURRENTS
 AMONGS ALGAE
 OTHER CREATURES SWIMMING ON MY GLOVE INSIDE THE FOLD
 I CAN HEAR YOU BETTER THAN EVER BEFORE
 ENHANCEMENTS TWEAK INSIDE THE EPIDERMIS OF MY FLOOR
 LOCATING RAPIDLY NEAR VITALITY
 YOU UPSTREAM TORRENT AS WE MEET
 GRAVITY-LESS GREEN BLUE
 TOWARD NO SHORE TO COME
 OR OPEN SPA

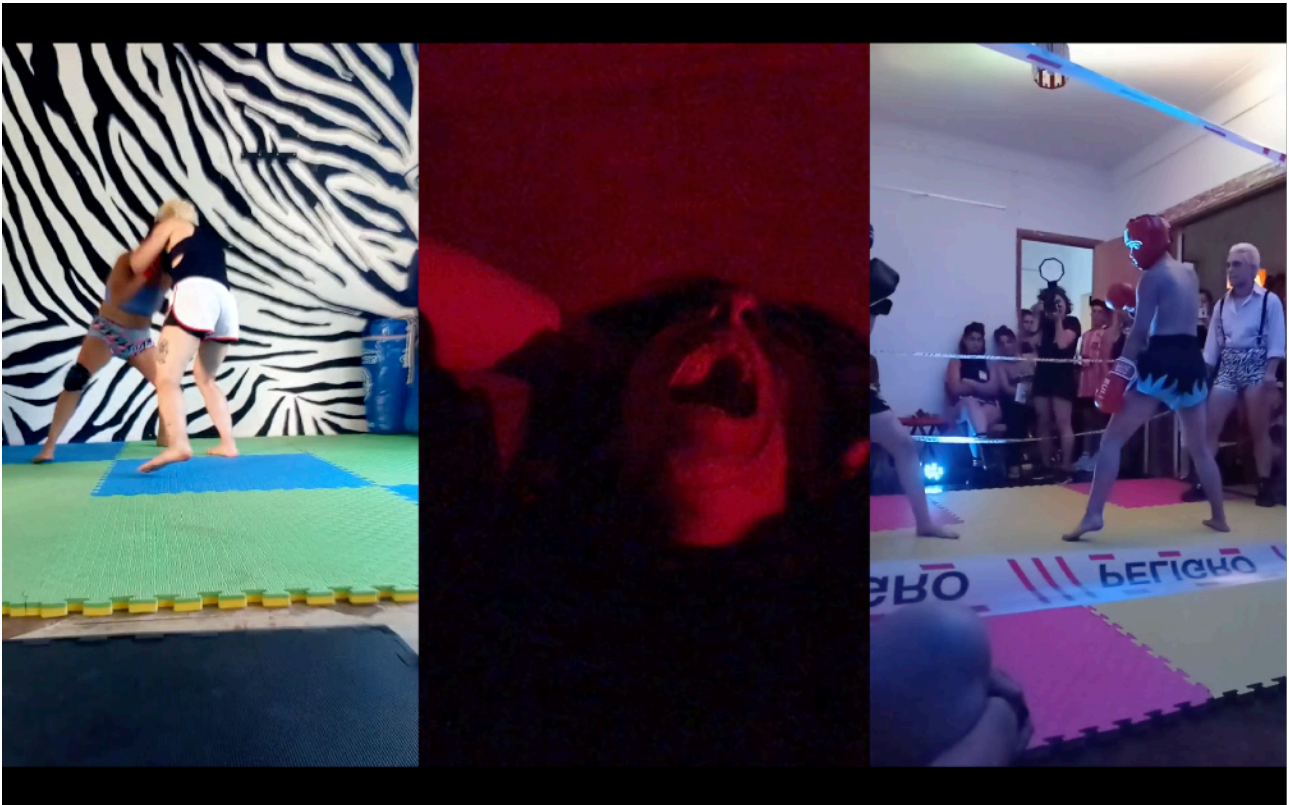
In 2020-2021, I wrote ***Brain Fugue***. This text followed a group of biohackers, grass root activist and friends as they looked for ways of creating more meaningful and pleasurable connections in a post-but-not-really world. Some of them opted for making orchard and queer gyms. Others synthesised chemicals to become mermaids and scape to the ocean, meanwhile practicing in small bath tubes. Some communicate through dreamscapes powered by modern technologies, and some opted out. All futures are needed, maybe some more than others.

The text has 8 chapters, each with its distinct way of engaging with the reader. The pillars of the formal investigation, related in the Introduction, were abjection [Kristeva], disidentification [Munoz], proprioception and la facultad [Anzaldúa]. Those continue to inform my work, as I am interested in the liminal space between performer and audience/guest.

Each chapter played with formal expressions, like theatre scripts, music chorals and composition as well as with time and space in relation to size and emplacement of the words and letters. A contemporary sci-fi take on concrete poetry and protocol/composition writing. I am interested in how the different ways we engage with formality can offer a space to deautomatise perception and hence, experience, knowledge and biases.

It drifted into an audiobook of sorts: <https://osm-ia.bandcamp.com/album/brain-fugue>

I am currently looking for editorial/fundings to publish this book.



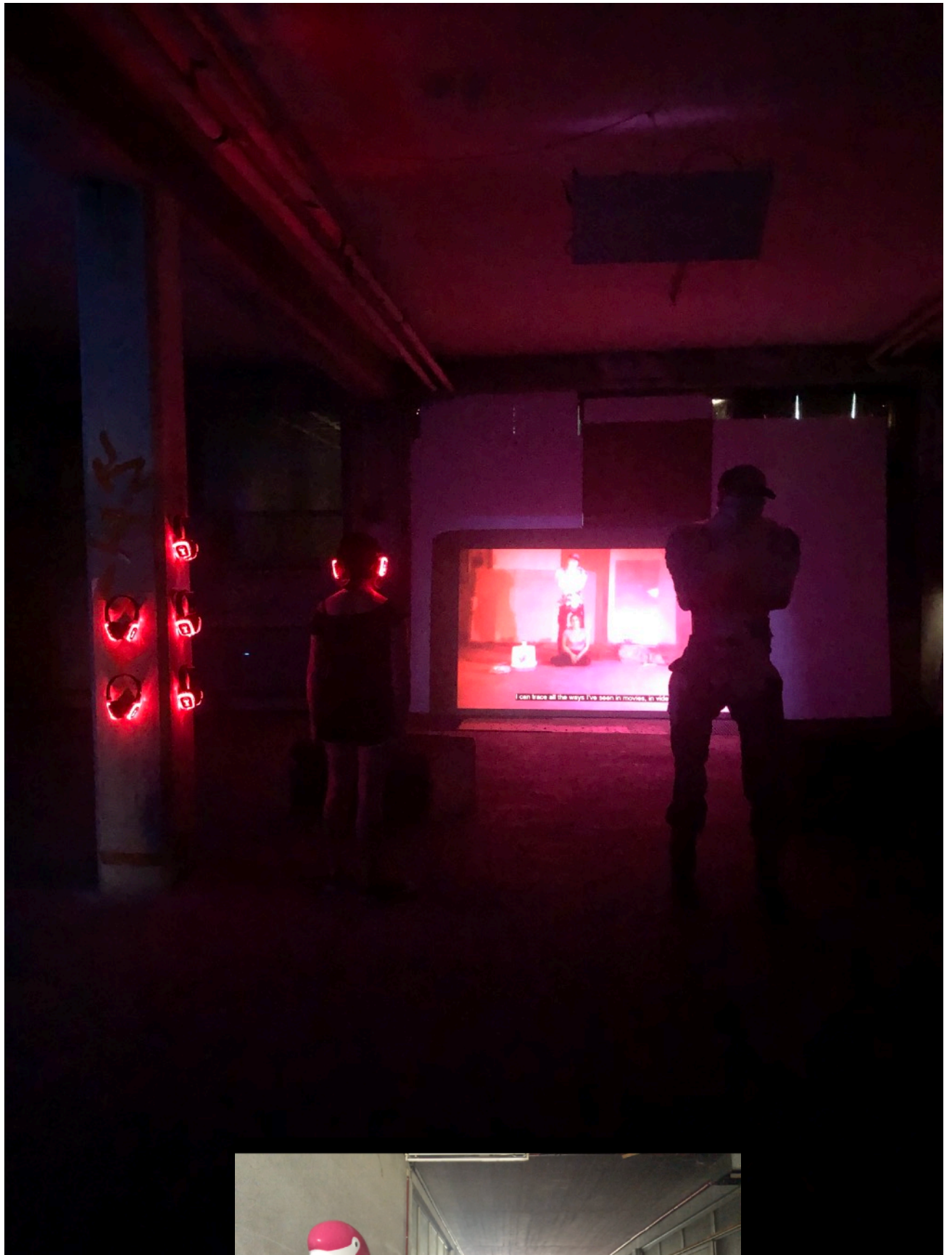
An unfolding of this narrative, a present-future, takes place in ***I always dance alone/I never dance alone***, focusing more on the longing of an atomised body wishing to take part of a collective it feels it has been cast away from. How do we connect from the distance? How can it be measured in time, as the timing of death and the timing of life? Can we use a bodily telepathy? To speak to our martyrs?
A praise of the living body, even in its longing and rawness.

Can we take the collective with us? Is the collective body imprinted into the atomised one? Is this part of domestication of the human? Can we use it to talk in variable space-times? When does faith or intuition end and madness start, or paranoia, or art, or myth? Why discriminate one from the other?
A romanticisation and canonisation of friendship, a pagan hierophany.

The video is 18'30", and it was first emplaced with a sculpture (Teddy Bouncer) made of trash, yoga mats and teddy bears, and a silicone piece with bugs incrustated in it (Skin). I had commissioned a few friends, who are also artists and activist for this work. Flor Alonso (a.k.a Flor de Fuego) provided some visual effects done in Hydra, Lara Alarcon composed and performed the choral, Laura Ige is the floating head - which we did with her phone through photogrammetry, and the collective Viktimas de Nada, a queer gym I participate in Argentina, provided some footage either from their training or made specially for the video. Carolina Opazo helped me with some of the videography and Marcel Betrisey helped me create the d.i.y. snorricam. The video contains footage from wild boars in dry canals and cemeteries in Genova, Italy, as well as bunkers or storage spaces in Switzerland.

Was screened and exhibited in Usego Factory, Sierre, CH, 2021; Vision Expandida + Numeral Neue Festival, Compas Gallery, 2022, La Plata, AR; La Grenette, Sion, CH, 2021; Faire des Films, Mediatheque Valais Martigny, CH, 2021.

Watch here: <https://vimeo.com/562088763>





Another unfolding of the same textual and narrative experiment is ***Gnathost-o-mata***. *Gnathostomata* refers to the first jawed vertebrates. Jaw development in vertebrates is likely a product of the supporting gill arches in prehistoric fish.

Whereas *IADA/INDA* is the overlapping present-future of *Brain Fugue*, ***Gnathost-o-mata*** alludes to the mythification of such enterprises, post-fact, and what happens to people, or in this case, beings involved. How do we make sense of tragedy, and the constant feeling of being overwhelmed by events and information? How we go about creating futures with disconnected bricks of other temporalities, when our notion of selves, histories is fractured through a jealous rationality?

In the performance, the DJ is presented as an Oracle, recalling moments in between the trance of techno and cumbia music. It takes cues from rave aesthetics and horror movies, in a tidal motion between the collective feeling of a party and the subjective-personal recounting of experiences through text and voice. She is eventually fished out, and left to recollect them more materially in a mythical time.

This project was able to be completed thanks to the Frankfurt moves! program at Frankfurt Lab Artist Residency in collaboration with KfW Stiftung. It was performed in the same venue in August 2022.

Currently looking for venues and festivals.

Watch the trailer here: <https://vimeo.com/750026138> .



The next four works are related to how gender and geopolitics affect our relationship to technology, the art world/institutions and parties. They are the ground, seedlings for the project you've just read about.



Dirty Hierophany, performance, 2021. Volkshaus Hotel, streamed live in situ, for ACT-performance Festival, Basel, Switzerland. Performance over sound piece of own modulated voice, techno & cumbia.

A tale of how, in the begging of Corona, a non-european artist was expelled from the residency in the EU in a very crude manner and the arrangements that come with it, through her network of care.

Listen here: <https://soundcloud.com/carlasophiet/dirty-hierophany>

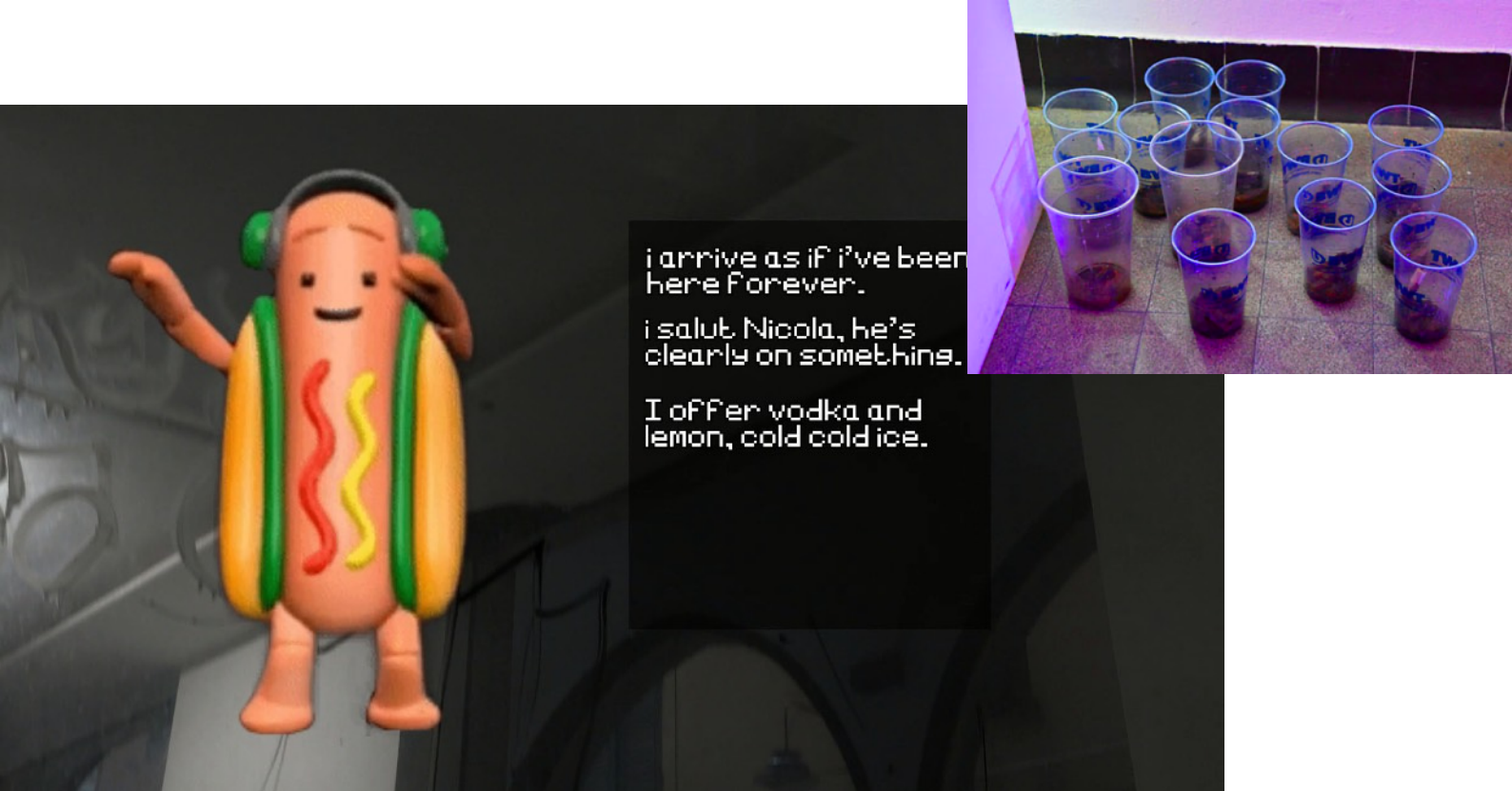


Cyberpop Cautionary Tale // Choose a Dancefloor, web based installation at <http://osmia.hotglue.me>, 2020 . An audiovisual essay on the disintegration of collective embodiment, coopted mechanisms of technology and resistance.

Cyberpop Cautionary Tale // Remote Control, web based performance (skype + *Choose a Dancefloor*), 2020. Audience was asked to mix own sound in webpage while performer sang for them. Melody as glue for history, allowing easier transfer of knowledge. It drifted into a piece for Numeral: <https://neue-numeral.bandcamp.com/track/remote-control-carla-sophie>

CyberPop Cautionary Tale // Universal Proprioception, performance inside a bunker after web performance Remote Control, Movimax building, Sierre, Switzerland, 2020. Spoken word performance with scientific explanation of proprioception, as well as fragmented narrative of dreams and collective explorations of science. Speaking used as a rational tool for communication, while singing is connected to the feminine, the hysteric, the primitive. Fragility of the isolated body trying to communicate to a desired collective body with no use.



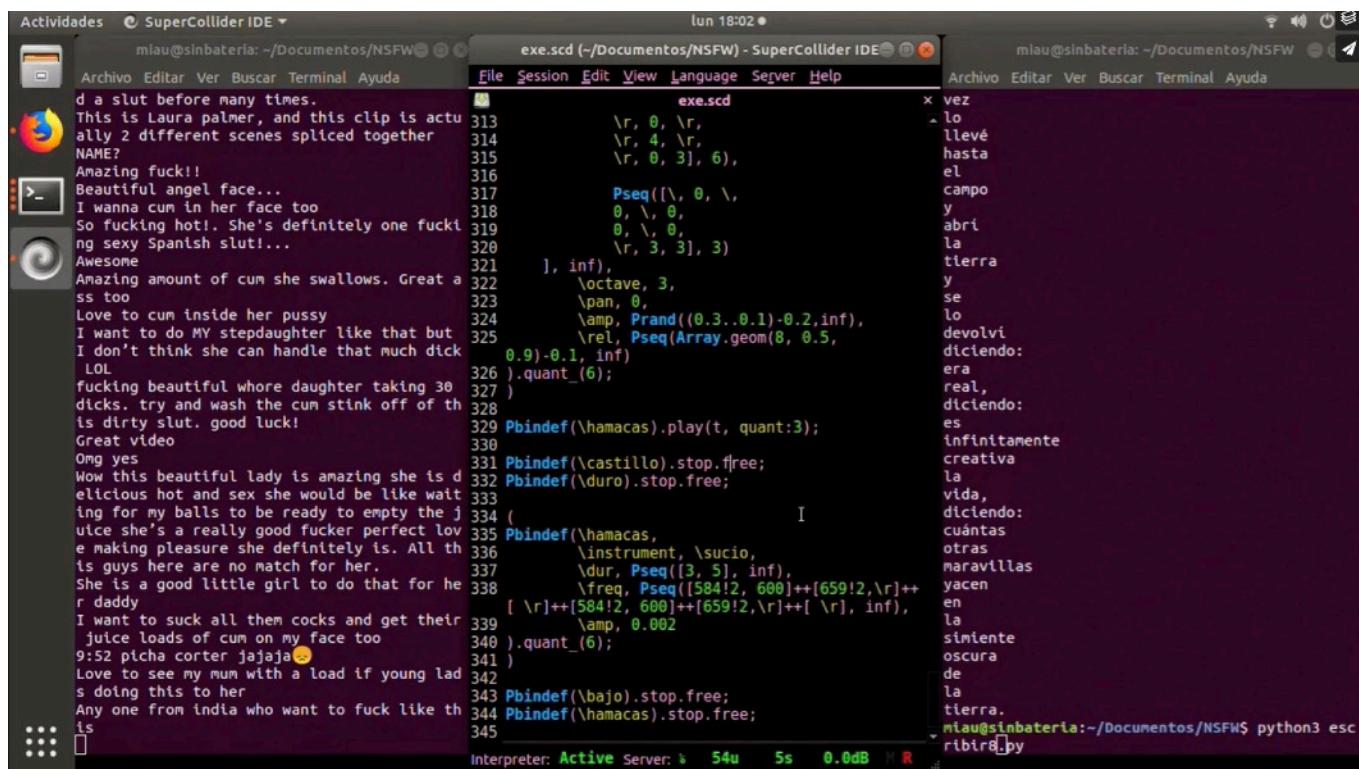


Defenseless Knockoff/Susceptible Copycat // Banana from Panama, script, 15 pages, 2019. Relation between mass media, colonisation and migration. Transcription of videos taken in Genoa, IT entangled with fictionalised biography. Link to excerpts: <https://pad.riseup.net/p/bananafrompanama-keep>

Defenseless Knockoff/Susceptible Copycat // Dismantling cables at 4AM, installation, 3' 22" video loop, fans, plastic cups, cigarettes, LED light, stereo sound, in collective exhibition Lost in Translation in Espace Témoin, Geneva, CH, 2020. Notion of reproduction and translation in terms of colonially and globalisation (Buenos Aires in Italy, the rococo original is a copy of my lo-fi reproduction), as well as notion of expanded archive: the internet and the intimacy as sources of compromised data. Video based on two chapters of Banana from Panama. Link to video: <https://vimeo.com/381012412>

Defenseless Knockoff/Susceptible Copycat // Is it burning you, baby?, spoken word/rap performance with self-defence choreography marking the weak points of a possible aggressor, in collective exhibition Lost in Translation in Espace Témoin, Geneva, CH, 2020. Inside of installation Dismantling Cables at 4AM, using the sound and words of the video as anchors. Emotional labor as a valuable skill in capitalism, commodification of intimacy and attention-based economy of social media. Negotiation of agency, awareness regarding social construction of desire.





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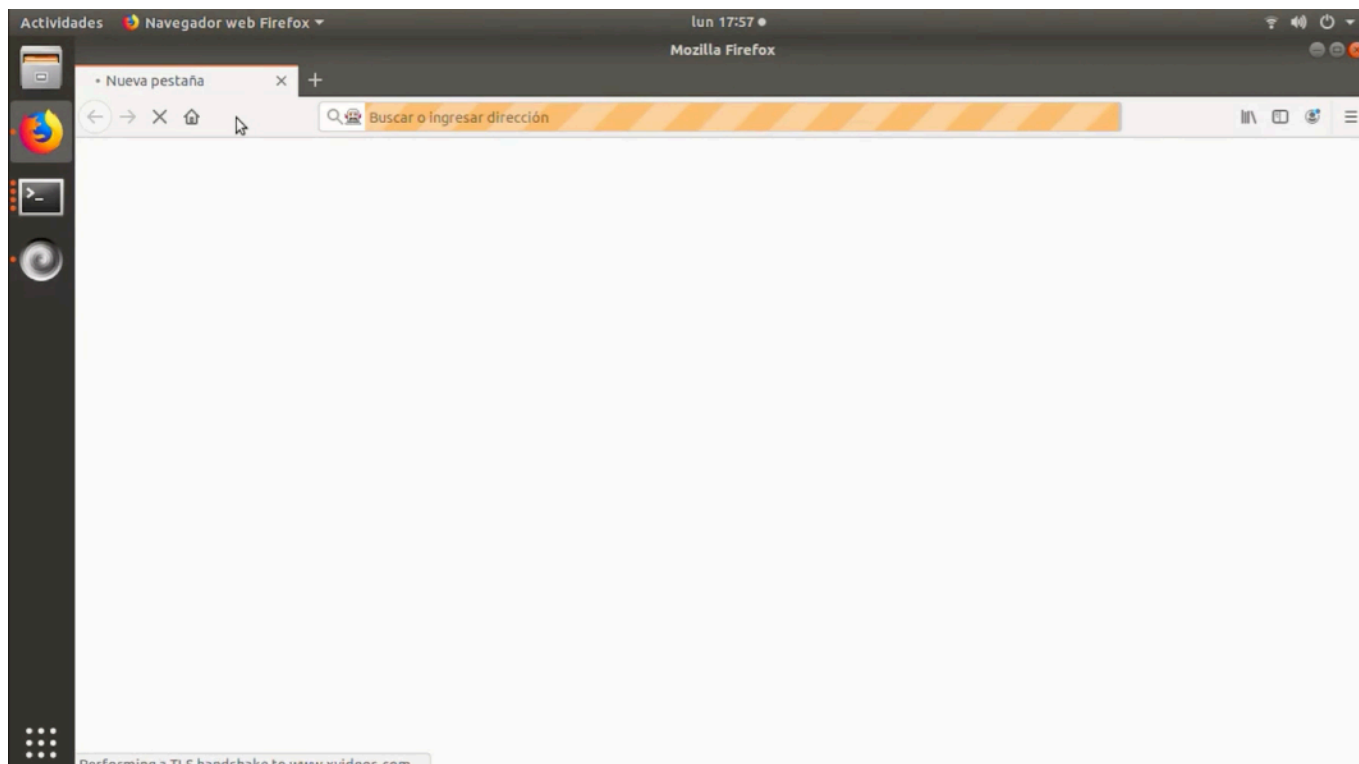
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python3 esc

rtbtr@py

NSFW, livecoding performance, 2019. Algorave La Plata, ARG. ICLC, Limerick, IRL.
Python-osc-supercollider drum machine, SuperCollider, porn page python web-scraper.
Audiovisual performance experiment on rhythm, the pulsation and insistence of discourses that surround us: their intertwinement, their contradictions. The underlying topics of cognitive and emotional colonisation and globalisation.
Link to screen recording of performance: <https://vimeo.com/355564945>
You can also check the code here: <https://github.com/carlasophiet/NSFW>



I am currently working in some ongoing projects.



One of them is an overarching project called ***Instrument***. As of now, it includes two videos (*Essay for Pleasure I & II*). In one of them, I put a gag ball until I find it tremendously annoying - it doesn't take long, like 10 minutes. In the other, I am playing O welt ich muss dich lassen by J.S.Bach in wet clay, this takes around 2 hours, since the translation from piano to clay is not as easy as it seems.

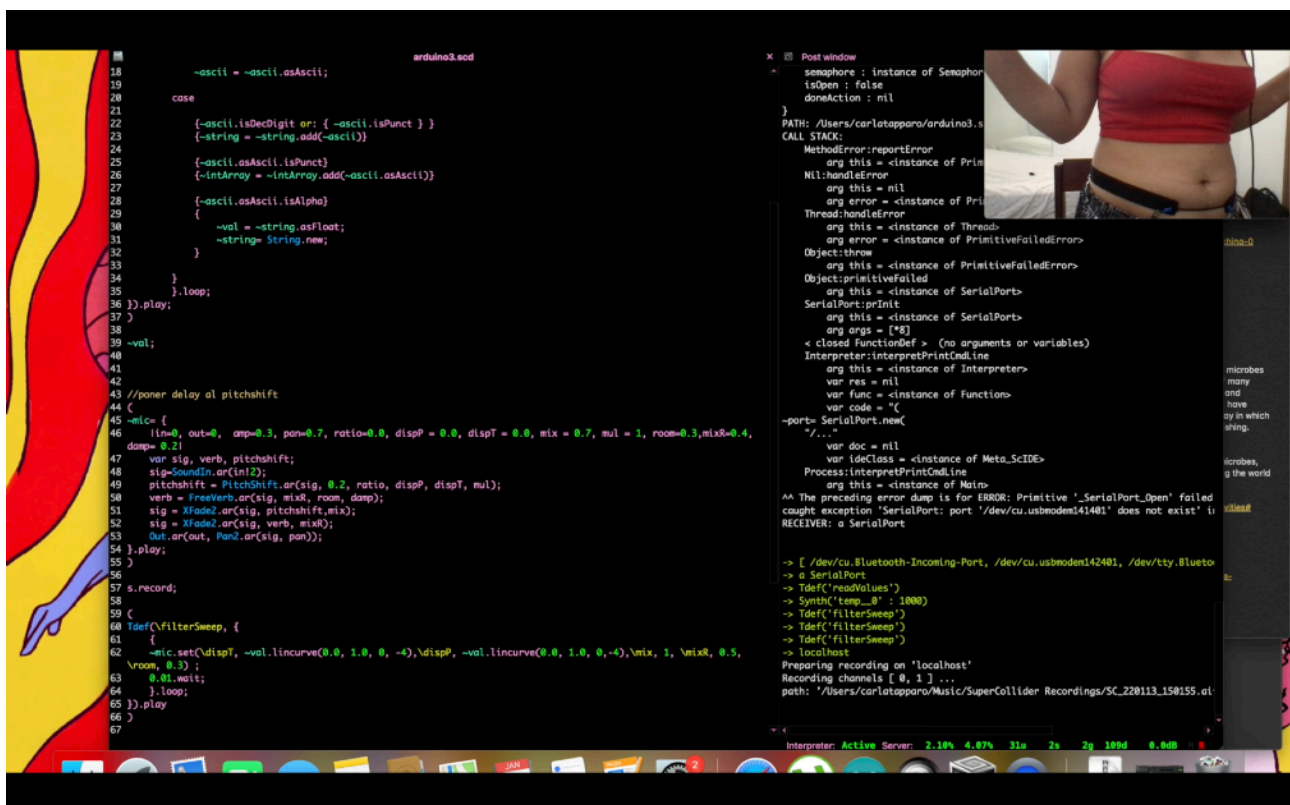
I am interested in the construction of pleasure, in relation to harmony and desire. And how those things came to be, and changed with time and space. Is fantasy a translation? How does translation work?

Another aspect of this work is a yet unnamed and unfinished sound piece, that uses foley sounds in order to create a horror atmosphere while narrating what the concrete sound is (a puppy playing with a pitch bend and filter, the cutting of vegetables) and real world events that are horrific, like assaults and the fear of being queer because movies always kill one in the queer couple.

What comes first: the abuse, the desire? The canonical western music or the rearrangement of the world? The fear or the movie? Is it a feedback endogamous relationship?

I trace a link between this ongoing work and a paper I wrote with Victor Zappi for NIME Conference 2022, called '*Bodily Awareness through NIMES: deautomatising music making processes*'. You can read it here: <https://nime.pubpub.org/pub/9cogkkns/release/1>.

The paper deals with how the way we view technologies (specifically sensors) have biases and so we create the technologies with them -a feedback loop- related to colonial, patriarchal ways of understanding the body as a vessel for the mind. The research carried also a practical example in which the breathing of a performer through a respiration sensor modifies their own voice. We wondered about how this feedback loop from and to the body through technology can amplify embodiment instead of disassociating from it further. You can watch a test here: <https://vimeo.com/665734016>

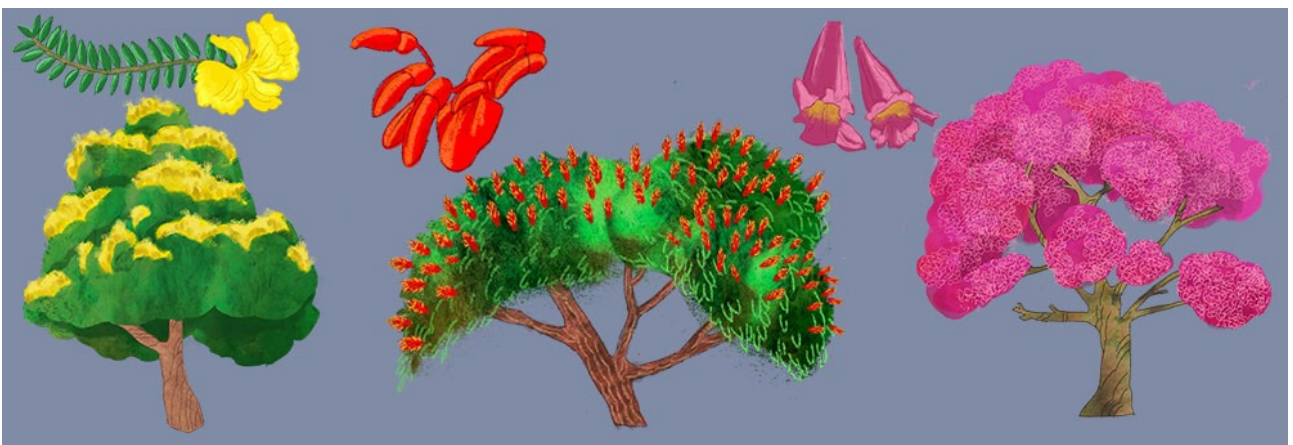


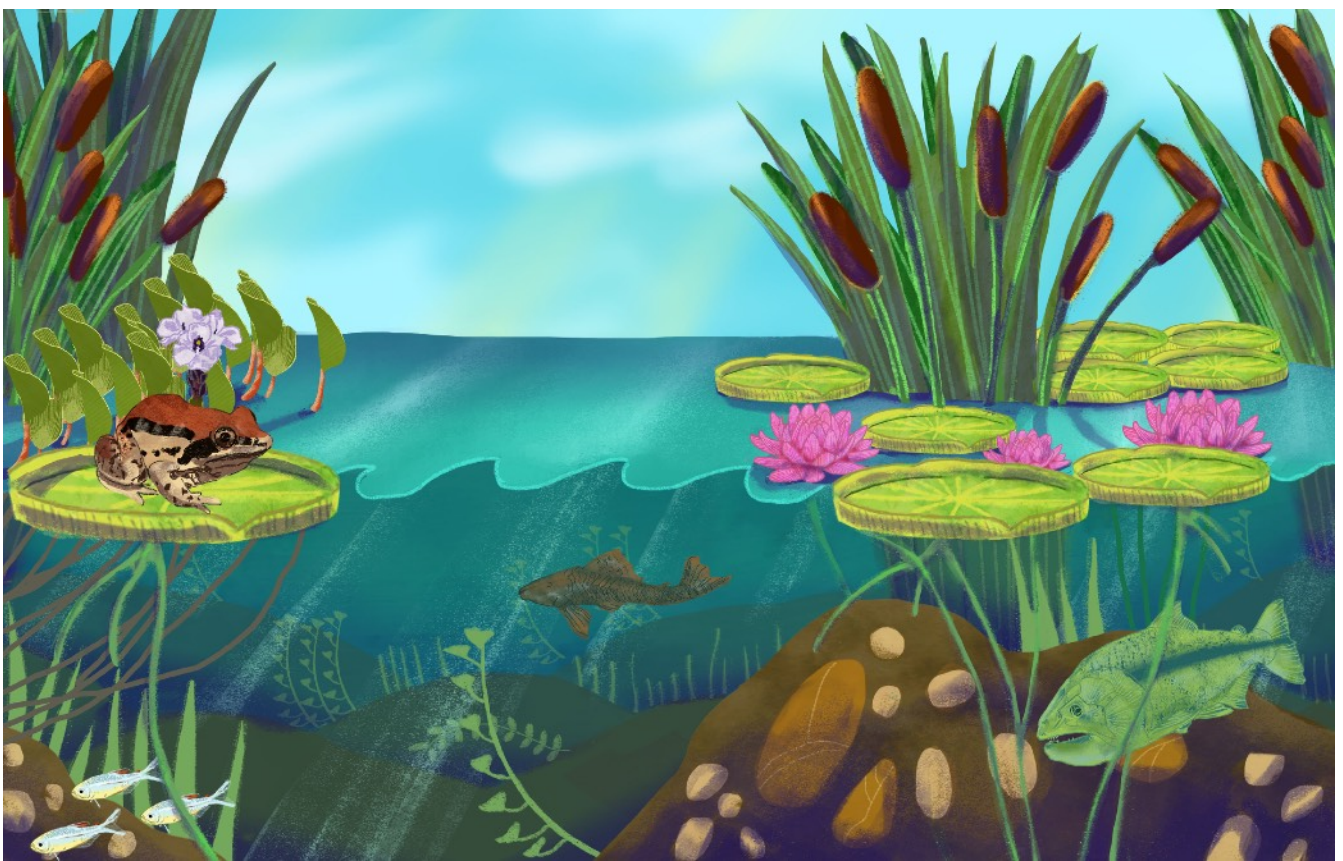
I draw, I used to draw more, and I kind of miss it.

I am/was Art Director for a trans medial project-turned-TV-show, **Lihuen** for Micelio Studio, starting in 2016 up until 2022, and probably again if the chance arises. My job there was researching places in Argentina, their landscapes and specificities, flora and fauna, as well as some musical instruments or objects according to the region. I also draw the concept art and some background, created color scripts for each episodes, and props.



We have received the Renacer Audiovisual Grant, Ministerio de Cultura Nacional, 2022; Incentive Grant PAR from the National University of La Plata, 2017; Award in the Contest of Development for Web Series Project in Animation and Fiction, promoted by the INCAA (National Institute for Audiovisual Arts), 2016; all in Buenos Aires, Argentina.





Here are some parts of a comic I made, it is called **Cuidado** (a wordplay in Spanish, since Cuidado can mean 'care' and also the expression 'Watch out!'). In 2016.







Thank you <3